





LOUISIANA PURCHASE EXPOSITION, ST. LOUIS.

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KAWASHIMA'S
ART FABRICS

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ART FABRICS



KAWASHIMA & CO.

MANUFACTURERS OF ART FABRICS OF ALL DESCRIPTIONS.

By Appointment to the Imperial Japanese Household.

Principal: JIMBEI KAWASHIMA,

Artist to the Imperial Japanese Household.

FACTORY AND OFFICE:

NISHIJIN, KYOTO, JAPAN.

Telegraphic Address: "KAWASHIMA." Kyoto.

TELEPHONE CALL: Factory—No. 41.
Office — No. 629.

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FOR THE
LOUISIANA PURCHASE EXPOSITION
AT
ST. LOUIS.

KAWASHIMA'S ART FABRICS.



EXHIBITS
BY
KAWASHIMA & Co.

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LOUISIANA PURCHASE EXPOSITION

AT

ST. LOUIS.

To Visitors :

We have the honor to present the following list of our exhibits with explanations :—

The limited space available prevents us from showing more than a mere fraction of the productions of our factory, but we feel confident that intelligent visitors will not fail to infer from what they see that our manufactures are alike excellent in design, exquisite in workmanship and moderate in price, being calculated to meet the daily increasing demand of the Eastern and Western world.

To our old customers we are glad to say that we have spared no endeavor to utilize this opportunity of offering them goods not only more refined in quality but also more reasonable in price than ever, and we beg to solicit the continuance of their favor and countenance.

KAWASHIMA & CO.

KAWASHIMA & CO.'S GENERAL EXHIBITS

IN THE JAPANESE SECTION OF THE MANUFACTURES BUILDING.

GROUP IV.

CLASS LVII.

FIGURED FABRICS.

No 4: "Yamato-ori" (Brocade) for Window Curtains.

Decorative design, various kinds of flowers.

Size : 24 feet by 4 feet.

The "YAMATO-ORI" is the richest and costliest of textile fabrics in general. It is an article indispensable for the costumes of *No* performers and antique dancers as it has at once a classical and refined appearance.

"YAMATO-ORI" is woven by a purely Japanese loom. Every leaf and every petal of a flower is worked out on the loom by a kind of embroidering process, so that with a single movement of the warp and weft many tens of smaller shuttles are deftly thrown right and left producing a variety of colors. The interweaving of gold foil in large widths is one of the most difficult parts of the art, requiring such unremitting care and patient labor that only the most skilful can undertake and accomplish it. Such an art belongs exclusively to our factory workers and is the pride of us all.

This figured "YAMATO-ORI" represents various sorts of flowers in wild splendor throughout the whole length and breadth of the piece such as the peony, the lily, the hydrangea, the wisteria, &c.

These pictures are not in strict accord with nature. They are more or less conventionalized in accordance with the pure Japanese style of floral decoration. More than 300 colors together with gold threads have been finely and artistically disposed in such a way that each bloom, each color, each leaf and each shade constitutes a distinct part and yet takes its place in the whole of the fine combination of color and design.



No. 4. "Yamato-ori" for Window Curtains.



No. 5. DAMASK FOR WINDOW CURTAINS.

- No. 5 **Damask** for Window Curtains.

Design—flowers and grasses.

Size—12 feet by 4 feet—a pair of two pieces.

- No. 17 **Damask** for covering Chairs.

Design—flowers and grasses.

Size—2 feet 3 inches in width.

These two are *en suite* for ornamenting a room.

- No. 6 **Damask** for Window Curtains.

Design—catalpa and bamboo.

Size—12 feet by 4—A pair of two pieces.

- No. 18 **Damask** for Cushions.

Design—catalpa and
bamboo.

Size—2 feet 3 inches
square.

These two are *en suite* for
ornamenting a room.

- No. 7 **“Yamato-ori”**

Design—“*Genji*” family
scene.

- No. 8 **Damask.**

Design—after the man-
ner of a calico print.

- No. 9 **Damask.**

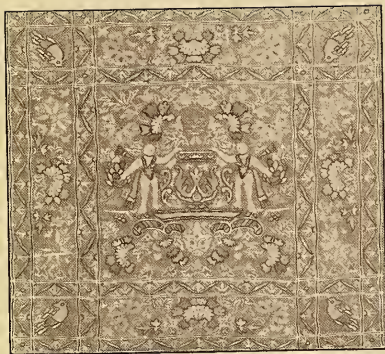
Design—after the design
used in a Coat of Taikou
Hideyoshi.

- No. 10 **“Atsuta.”**

Design—“*Shinonome*”
(Dawn of day).



No. 17. DAMASK FOR COVERING CHAIRS.



No. 18. SHOHA FOR CUSHIONS.

No. 11 "Yamato-ori"

Design—willow and cherry-trees.

No. 12 "Yamato-ori"

Design—fences with flowers and grasses.

No. 13 Damask.

Design—Plum flowers.

No. 14 Taffeta COTTON.

Design—bamboo grasses.

No. 15 "Yamato-ori" COTTON.

Design—tortoise shell.

No. 16 Damask.

Design—after the design used in a dress of a famous actress Okuni.

No. 18 "Sho-ha" for cushions.

Design—human figures.

No. 19 Large-sized Silk Brocade Doilies.

Design—6 Fine Views in Japan.

No. 20 Small-sized Silk Brocade Doilies.

Design—12 Fine Views in Japan.

The six numbers above are things for common use, and being economical, are expected to meet the general demand.



No. 20. SILK BROCADE DOILIES.

Kawashima Tsudzure-Nishiki.

(Kawashima Tapestry Fabrics.)

This fabric is the most excellent of all the productions of the loom, ancient or modern. There is nothing in the world that can compare with it, except French Gobelins.

Whatever progress mechanical contrivances may make, they can not supplant the elaborate process employed in this manufacture. It is and must be done entirely by the dexterous movement of fingers which alone can produce such a beautiful tissue.



ILLUSTRATION SHOWING THE COMPOSITION OF
TSUDZURE NISHIKI IN THE ABOVE
DESIGN.

Silk threads are used for warp and weft. The apparatus is simple enough. It consists of a loom (Japanese) with two Harness and a number of shuttles. Under the warp is inserted a picture



ORIGINAL DESIGN.

of the design so that the colors and the figures may be seen through the warp. By this arrangement the wefts are stitched on the warp with many hundred shuttles of different colored threads to suit the colors of the design. The movement of the Harness makes the ground. Thus particle by particle, inch by inch the fabric comes out, so slowly that 4 or 5 years are sometimes required to finish an important piece, the most skilful experts working diligently and patiently all the while.

The designs for this fabric are mostly taken from masterpieces in the possession of the Imperial Household and from famous pictures by distinguished Japanese artists both ancient and modern, so that the taste and coloring are strictly Japanese. As to the technic it is an art exclusively Japanese, an art of the most delicate and accurate decoration.

When looked at from a distance it is a perfect picture, its pictorial charm being supplemented, however, by a special character derived from the nature of the fabric. It is in truth the pride of the Japanese loom.

Specimens of this same kind of tapestry have been presented by H.M. the Emperor of Japan to several of the rulers of the treaty powers as representing a product of Japanese Art without parallel in other countries and they are manufactured exclusively in our looms.

Thus the tapestry that hangs on the inner walls of the official residence of the minister of state at Washington is a present from our Emperor. It was manufactured by us, as was also another representing the Nikko mausolea, which was acquired by the Museum in Chicago.

Mr. J. Kawashima of the Company has done much towards improving the mode of manufacturing this fabric by introducing inventions and innovations. For instance, the making of the tissue closer and more compact in parts that represent figures or



No. 22. TSUDZURE NISHIKI TAPESTRY.

animals in contrast with other objects such as trees and other surrounding objects which are woven looser and less compact. This greatly enhances the general effect. The invention is Mr. Kawashima's own, and the attention of visitors is respectfully invited to it.

No. 22 "**Tsudzure-Nishiki**"

Wall Hanging,

Size—10 feet 5 inches by 9.

Representing the scene of Columbus return to Spain from his voyage of discovery and presenting himself before Queen-Isabella.

No. 23 "**Tsudzure Nishiki**"

Wall Hanging,

Size—12 ft. 5 in. by 10.

Representing a scene from the Mongolian Invasion into Japan in the thirteenth century.

This is a picture of the landing at Tsukushi in 1274, of the Mongolian forces numbering 40,000 with a fleet of 900 vessels. The brave Kikuchi Jiro, among other valiant warriors, is fighting furiously against the immense host with only a hundred of his men.



No. 23. TSUDZURE NISHIKI TAPESTRY.

No. 1 "Tsudzure-Nishiki"

Wall Hanging,

Decorative design—flowers
and grasses by Korin.

No. 2 The same

Decorative design—maple
leaves in autumn and a stag.

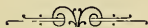
No. 3 "Tsudzure-Nishiki"

Table Cloth,

Decorative design—Catalpa
and Phoenix.

No. 21 The same

Design—flowers and birds
in antique style.



PATENTED FABRICS.

The following three kinds are patented fabrics
of the Company and are articles of a ordinary
use manufactured to meet the general demand.

Nos. 24-28 "Chiyo Kanoko."

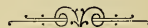
This is a kind of fawn. Being of special make
it excels in fineness and firmness of texture so that
it is particularly good for under wear, children's
clothes, trimmings, fancy work, etc. Its light and
soft touch is agreeable to skin. Particular attention
is called to the fact that the corrugated parts never
get loose, and that they stand washing.

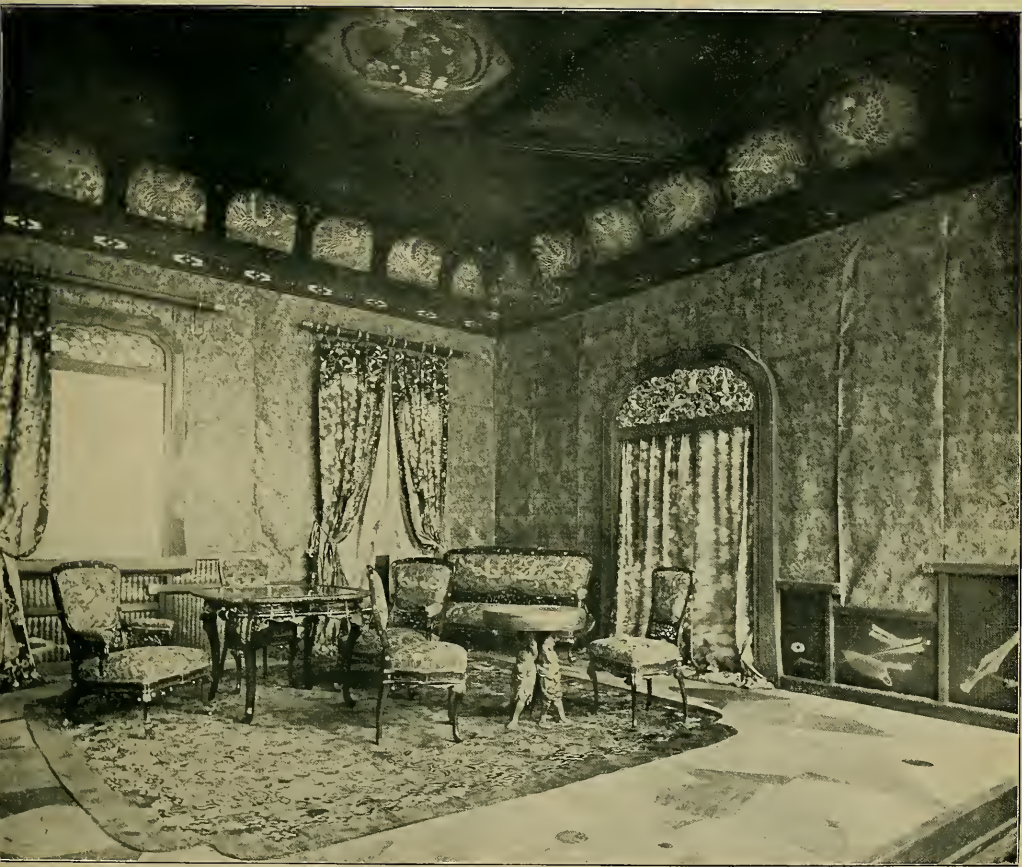
Nos. 29-33 "Asahi-ori."

This texture, like common crape, is good for
garments, under wear, etc. durable and low in price.
Besides the uses above mentioned, it may be em-
ployed for various other purposes so that many
different qualities and weights are made to suit
the demand.

Nos. 34-37 "Hagoromo-ori."

This fabric belongs to the latest class of inven-
tion. Birds' feathers are woven into the tissue. It
looks like velvet, but has even greater sheen. Being
soft, warm and pleasant to the touch, it is best suited
for window curtains, caravats, rain-coats, lining
winter garments, &c.





DECORATION OF STUDY IN JAPANESE STYLE.

KAWASHIMA & CO'S SPECIAL EXHIBIT

IN THE JAPANESE SECTION OF THE VARIED INDUSTRIES BUILDING.

DECORATION OF STUDY.

The design of this room is by Mr. Jimbei Kawashima of the Company, artist to the Imperial Household. The fabrics and embroideries are from our factory in Kyoto, Japan.

The carving, lacquering, casting, &c. are by specialists in each line, and were executed under the superintendence of Mr. Kawashima.

PLAN OF CONSTRUCTION.

The room being designed for a study is fitted up in the "current style" and its decoration belongs to a new style strictly in Japanese taste.

DECORATION AND MATERIALS EMPLOYED.

The design is based on the artistic forms and figures prevalent during the prosperous days of the Nara Epoch. With the antique taste thus shown are blended new patterns of modern coloring.

The principal motives are the Tamamushi Shrine in the palace of *Kondou* in Horyuji Temple; Buddha's Seat on Lotus Plant in the Temple of Tōdaiji; the Imperial Treasures stored in the Shosoin; &c. All these forms and designs have been blended and distributed in the decoration of this room.

The wood used as building material is

mulberry which is indigenous to Japan and which has given a name to this country, namely *Fuso*, or Mulberry-nourishing land. The leaves of the plant constitute the food of the silk-worm. Therefore silk variously fabricated and embroidered is the chief substance used in the decoration of the room.

Bamboo is also used, since it is a specific product of the East. Bamboo that grow in Japan are particularly straight and hard-grained.

The lacquer work is done solely by litharge painting, an art much cultivated during the Nara Epoch.

ANALYSIS OF THE DECORATION.

The Tortoise-shell Ceiling. This coffered ceiling represents the marks on tortoise-shell. The tortoise is regarded as a type of longevity. Being supposed to live a myriad years, it suggests an auspicious meaning. The lines that describe the hexagon in the centre are produced in six different directions dividing the whole ceiling into seven compartments. This is entirely novel plan as all common coffered ceilings are figured in squares. Inside the hexagon is laid a silk embroidery representing phoenix. The phoenix is a sacred bird signifying peace and tranquility and is supposed to be King of the feathered tribe. The frames of hexagon are made of mulberry and

tagayasan—a hard-grained wood—used alternately. One frame has carved figures after the *Tempio* fashion (*Tempio* is the name of an era some 1000 years back) and the other is lacquered in silver with convex mouldings on the edges which are covered with figured leather after the *Tempio* fashion.

The six compartments around the hexagon are filled with lattice-work—freed and netted alternately—of split bamboo, browned by a smoking process.

The Cornice. Where the ceiling joins the walls has semicircles described by lines displaying conventionalized form of birds in imitation of designs in the *Sho-so-in* collection. The interspaces are filled with a net work of bamboo having underlying gold brocade.

The Walls are draped with silk damask bearing a design of chrysanthemums leaves on a dull silver ground.

The style is thoroughly antique, in accordance with the *Tempio* fashion. Thickly laid brown leaves display at intervals a rich verdure which relieves the eye. This intermixture of brown and green gives an appearance of antique beauty.

The Skirting is in the form of a bamboo fence with alternate elevations on the top, so as to show the projecting and receding parts of the fence. The supporting shafts are made of mulberry wood.

The fence in a net-work of browned bamboo, carrying in gold lacquer a decoration of various figures of primeval vessels and implements such as

we found in dolmens or sepulchral mounds.

The Door-way and the windows are arched in a new *Kiwato* style (*Kiwato* means the head of a flower, *Kiwato-mon* is an arched gate-way in the form of a bud).

The frame of the arch is made of mulberry wood chiselled after the fashion of the Tamamushi Shrine above referred to.

The Curtain hanging over the door way is of *Shigara* Embroidery, representing flowers and birds after the *Tōdiji* fashion. The curtains hanging over the Windows are of *Tsudzure-Nishiki* tapestry, representing cherry-trees with shrubs, flying birds and running animals, which are enclosed in an oblong circle with irregular depressions at the four corners. This figure is called *Kiwagata*. On the outside of this enclosure are flowers, birds, and animals so intermixed that the whole presents a rich and gorgeous appearance. The figures and designs are derived from decorations seen in the *Sho-so-in* Collection, as also from a piece of old tapestry dating from the *Tempio* era and preserved to this day on account of its special design and weaving. The colored threads left free at the end form fringes, which is the original form of all fringes. The pendant cords are knotted in the *Hankiu* style, namely, that used by a *Jōgū* Prince in olden times.

The Mosaic Floor. The floor is in mosaic composed of irregularly shaped pieces of hard wood. It presents an appearance of cracked ice. This is designed to contrast with the crustacious appearance of the ceiling.

The variety of woods that make up the floor may be seen from the following list:

Camphor,	Magnolia,
Cherry,	Maple,
Yew-tree,	Red sandalwood,
Persimmon,	Horse-chestnut,
Mulberry,	Ebony, Oak.

The cracked ice floor has studs inlaid here and there, which are made of copper, bronze, iron, and porcelain. To add to its beauty the floor is also inlaid here and there with castings of old mirrors, black alloy of gold and copper, bronze, pure iron, &c. 'as' also with art tiles, colored porcelain, *emell cloisonné* and other materials.

The Rug is made of pure silk in *miru* (a kind of sea-weed) colour, and formed into *kwa* (a kind of irregular oblong figure). The design on this rug is after the Todaiji fashion, *en suite* with the figures on the curtain over the door way.

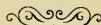
The Chairs. There are two chairs for the host and hostess and four for the guests, which with a sofa make up seven pieces in all. Their forms have been devised after those of furniture in use during the Nara Epoch. They are covered with cloth having a design of flowers and birds in *shigara* embroidery after the Tōdaiji fashion, *en suite* with the figures on the curtain and the rug. The frame is lacquered in reddish black color with figures shown by inlaid mother-of-pearl. The carving in open work is after the Tamamushi style.

The Table is made to match the chairs. The surface is in the form of *kwa* to correspond with that of the figure on the rug where it stands. The

whole is lacquered in reddish black lacquer with litharge paintings on the upper surface.

The central picture represents two birds with *shippo* (a figure) in their mouth, around which are inlaid designs of mother-of-pearl in the *shippo* pattern.

Small Table. This is constructed after the manner of a lantern stand preserved as an heirloom at the Shrine of Kasuga in Nara. It consists of a large flat drum supported on six arms stretching straight up over the heads of three demon gods standing with their backs close together.



•*THE END*•

Kawashima & Co.'s System of Business.

The Company's work is divided into three department :

Art Fabrics department,
Ordinary Fabrics department,
Patent Fabrics department.

The following are the lists of manufactures in each department :

Art Fabrics Department.

Kawashima Tsudzure-Nishiki

(Kawashima tapestry fabric)

For Curtains, Furniture covers, Panels,
Tablets, Screens, Cushions, &c.

High grade Art Fabrics,

For Parlor decorations and Dresses.

Embroidery,

For Curtains, Furniture covers,
Cushions, &c.

Ordinary Fabrics Department.

Pure Silk, figured.

Rep Silk, figured.

Rep Cotton, figured.

For furnitures, Decorations, and Dresses.

Patent Fabrics Department.

Asahi-ori. Patented: 26th July, 1893.

Chiyo-kanoko. Patented: 14th March, 1893.

Sagara-ori. Patented: 9th June, 1900.

TERMS.

Orders for Goods. Our Goods are manufactured in accordance with each order, so that orders for piece goods of ordinary make or of our patent fabrics must be for quantities of over 100 yards for each design (colors may be changed for every 50 yards or over). For *Tsudzure-Nishiki* and other ready-made articles the minimum order taken is 100 yen per piece.

For special orders samples may be submitted. All orders accepted will be executed with strict punctuality and so as to give every satisfaction. In the case of an order stating no definite time of delivery we give an approximate time in our reply.

Delivery of goods ordered from abroad will be made at Kobe or at Yokohama.

Our goods will be forwarded to the order's address through the Kaitsū Gōmei Kaisha (Importing and Exporting Agency), in Kobe or in Yokohama,

unless the mode of delivery is specified in the order in such case, packing and carriage to Kobe or Yokohama are made free of charge, while shipping, transportation, customs, insurance and other charges and risks are born by the orderer.

Payment. Payment with ready money in full is requested either before or at the time of the delivery of the ordered goods. Remittances of money against goods ordered from abroad must be made direct to us or the order must be accompanied by a letter of credit addressed to a bank in Kobe or Yokohama where it is convertible into money againat the bill of lading shown by us.

Other particulars will be given upon application.



FOR THE
LOUISIANA PURCHASE EXPOSITION
AT
ST. LOUIS.

NIPPON YUSEN KAISHA

(JAPAN MAIL STEAMSHIP COMPANY)

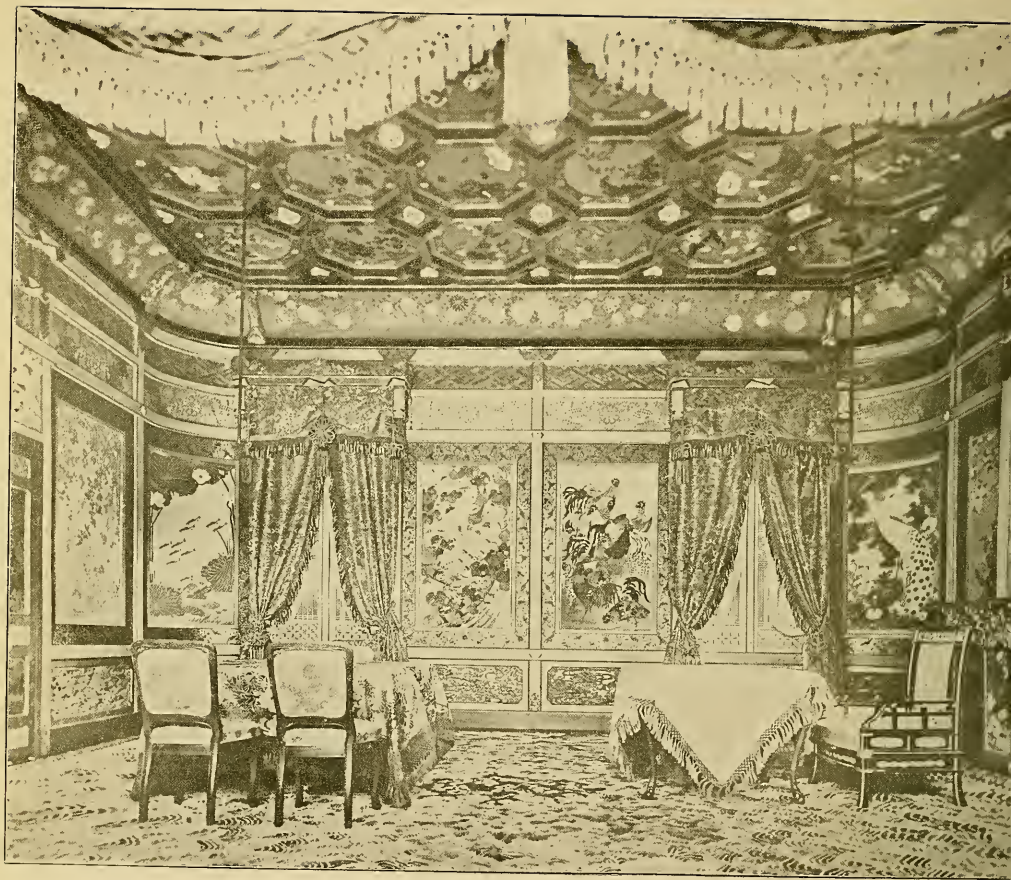
RECEPTION-ROOM,
DECORATED IN JAPANESE STYLE.

DESIGNED AND DECORATED
BY
KAWASHIMA & Co.

JAPANESE ARCHITECTURAL DECORATION.

In view of the remarkable developments of the decorative art in Japan, and of the great influence it has exercised in America and Europe, its application to architectural purposes in the Occident might have been looked for on a considerable scale. But in the matter of adaptation a great difficulty presents itself, namely, that all the architectural forms of Japan being designed for ligneous structures, they do not lend themselves easily for a adoption in the case of stone or brick buildings. That objection is more or less imperative so far as the external shapes of edifices are concerned. But it is not conclusive with regard to interiors. There it seems that Japanese ideals might furnish a picturesque departure from the academic theories generally obeyed by the best Occidental designers. Accordingly, in the Reception Room where the Exhibits of the Nippon Yusen Kaisha are displayed at St. Louis, an attempt has been made to achieve a pure application of Japanese decorative art in an interior suitable for residence in American style. Every part of the design has been subject of careful thought, and while going to the best artists for motives, the ability of the most skilful artificers of the era has been enlisted in the execution. What measure of success has been attained, it is for Occidental connoisseurs to say, and to their verdict the results are frankly submitted.

F. BRINKLEY,
TOKYO.



NIPPON YUSEN KAISHA Japan Mail Steamship Company (RECEPTION ROOM)
DECORATED IN JAPANESE STYLE.

NIPPON YUSEN KAISHA

(JAPAN MAIL STEAMSHIP COMPANY)

RECEPTION-ROOM,

(DECORATED IN JAPANESE STYLE.)

This room has been fitted up according to designs prepared by Mr. Jimbei Kawashima, artist to the Imperial Household. The fabrics used are from his looms in Kyoto, and the carvings, lacquers, castings, &c. have been executed by the best artificers in each line under the superintendence of Mr. Kawashima.

PLAN OF CONSTRUCTION.

The highest style of Japanese architecture is here combined with European forms.

There are three styles in Japanese architecture, corresponding with the three kinds of script, the Severe, the Ornate and the Current, each of which has numerous modifications. In this building the fashion adopted is not in strict accord with the severe style, but is rather a combination of the Ornate and the Current among the severe style, care being taken that the ensemble shall be harmonious. As to the shape of the room, the only point to be observed is that the four corners are rounded in order that dust may not accumulate. It is in the decoration that special features present themselves.

DECORATION AND MATERIALS EMPLOYED.

The whole conception is based on representations of the Chrysanthemum and Catalpa, with which are interspersed pictures of plants, flowers, birds, insects, &c. as painted by Japan's great artist. Jakuchyū, and the composition aims at harmony of color and congruity of motives.

In Japan, the Chrysanthemum and the Catalpa are displayed on all occasion as emblems of supremacy and nobility. Both flowers are regarded as presenting unequalled features of sublimity and beauty and both are consequently considered indispensable in all decorative schemes for rites and ceremonies at Court. All conventions relating to the Palace, its Shrines, its Costumes, its Services and its Offerings are defined and described in Books (entitled *Yushoku Kojitsu*) and there are specialists who devote themselves to this branch of art. The governing idea in this decorative scheme now under consideration is based on conceptions derived from the above volumes. Thus the natural severity of the Chrysanthemum and the Catalpa is softened by the accompaniment of bright flowers and brilliant birds, and while the purely Japanese elements are carefully preserved, they are blended in the ornamentation according to Occidental canons.

The catalpa appears in liverse forms, varied as to its stem, its leaves, its flowers, but greater variety is shown in the case of the chrysanthemum, of which not less than a hundred and twenty kinds are introduced.

The Chrysanthemum is indigenous in Japan ; it has been cultivated with the utmost care for ages, and is called the national flowers. In variety of species it ranks first among the flowers of this country. It has been exported to the United States where it receives much attention from horticulturists.

The originals of the floral decorations in this room are from the works of the famous painter Jakuchū, held to be one of the greatest artists in this line. He was born in Kyoto in 1716 and died in 1803. The productions of his incomparable brush command great prices in the Japanese market.

The textile fabrics on which these pictures are represented are Kawashima's *Tsudzure-Nishiki*. This kind of tapestry is the best and the most beautiful that any loom in the world can produce, and the art is among the most famous of Japan's specialties. The excellence of the work is due entirely to manual skill, and the texture closely resembles the Gobelins of France, but is more delicate in many respects. Specimens of this same *Tsudzure-Nishiki* tapestry have been presented by H.M. the Emperor of Japan to several of the rulers of the Treaty Powers as representing a product of Japanese art without parallel in other countries.

These fabrics are manufactured exclusively in Kawashima's looms.

Thus the tapestry that hangs on the inner wall of the official residence of the minister of state at Washington is a present from our Emperor. It was fabricated by Kawashima, as was also another representing the Nikko mausolea, which was acquired by the Museum at Chicago.

The materials employed for the fittings of the room and the frame work of the furniture are three kinds of wood—Catalpa, Morus, and White Cedar—which are indicated by the rules of the Antique Ritual above referred to. These woods have characteristic properties that give them special value and entitle them to be exclusively used in the most aristocratic Japanese mansions.

The colors and shades that enter into the composition of the drapery are above 4000 in number.

ANALYSIS OF THE DECORATION.

Carapace-figured Ceiling. A coffered ceiling is the common form used for the main hall in temples and palaces. The coffers are generally square, but here they have been made hexagonal so that in combination they suggest the markings of a tortoise-shell. Such a style of ceiling is an innovation in architecture of this nature. The idea was taken from patterns seen on the richest kind of brocade, namely *Shokko-Nishiki*, or carapace-figured brocade, which costly stuff is worthy to be placed over any one's head.

In the frame-work of the ceiling there is not a single timber that passes all through from end to end. The whole is made up of small timbers put together in different ways, yet so compactly and skilfully that the effect produced is as of single long pieces. In fact, the work is so deftly done that in point of solidity it can compare with an arch formed of stone or brick.

The whole surface is divided into 30 hexagonal coffers each framing a picture of numerous flowers embroidered on silk from designs by Jakuchyū.

The original of these pictures are from a famous album of flowers preserved among the heirlooms of a temple in Kyoto. To reproduce such designs in embroidery so that not a touch of the artist's brush or a shade of his colours shall be lost in the copy, is the pride of Japanese embroiderers, and constitutes a feat that has deservedly won universal applause.

Here follows a list of the flowers represented :—

Comelia	Tiger lily
Moutan	Monochora vaginalis ("Mizunoi")
"Nanten" (Nandina)	White Azalea
Wistaria	Scarlet Chrysanthemum
Lotus flower	Oleander
Morning glory (Convolvus)	Poppy
Double coloured cockscomb	Peony
Mountain Cherry	Chrysanthemum
Catalpa flower	Turmeric
Hydrangea	Aconite (monks-hood)
Iris	Aster tataricus ("Shion")
White Plum	Clematis
Corn-poppy	"Hagi" (Lespedeza)
Sun-flower	

The frames that divide the ceiling into hexagons are made of white cedar covered with aventurine lacquer; the so-called *Nashi-ji* or "Pear-skin ground", which is the most *rêcherché* of its kind in Japan. It is used here with the idea that its glitter suggests a host of stars sparkling over-head. The joints of the frames are tied with metal caps on which figures of Chrysanthemums are chiselled.

The Cornice. The top of the wall is covered with embroidery, the design being an arabesque of Chrysanthemums on a gold ground, after a fashion adopted for decorative purpose at the Imperial Court.

The Upper Compartments of the walls are occupied by gilded fret work of thinly cut wood.

The Wall is covered with silk damask having a design of Chrysanthemums and Catalpas on a dull gold ground.

The Consoles at the corner are made of camphor wood with carved Chrysanthemum leaves, suggesting the presence of the plants.

The Shafts and Tie-Beams. The shafts and the horizontal tie-beams are made of Catalpa wood, the joints being gilt and carrying a decoactive design of vine-pattern (lycopodium clavatum). These vines are emblems of purity and cleanliness founded on a traditional belief that in early days before the dawn of the Empire of Japan a goddess entwined herself with these leaves and played a dance to amuse a goddess in the sovereign. Hence it became an established custom on all festive occasions to have chaplets formed of similar vines.

They are also shown on curtains and screens in temples and palaces, and they are intended to suggest the happy thought of perpetual verdure and rapid growth.

In the severe style or architecture, it is considered a solecism to have the foot of a shaft exposed. Hence it is generally covered with a metal ornament. Here, however, metal is replaced by the richly grained wood called *Tagayasan*, on which are carved Chrysanthemums encircled by arabesques in open work underlaid with mother-of-pearl which emits gleams of brilliancy.

The Dade is of camphor wood having a design of Chrysanthemums in a stream of water carved *a four* and over-lying gold brocade whence a sheen in cast upon the precious flowers.

The entrance has folding doors which open and shut on hinges. The doors are made of juniper, decorated with the finest aventurine lacquer serving as a field for a design of catalpas. This design is after the great artist Kōrin whose free and bold style constitutes a special school of art. Such characteristics combined with the minute accuracy shown in delineating the weeds and brambles growing from the soil, convey a happy contrast of breadth and delicacy. The catalpa flowers are constructed by inlaying different metals and shells so that their lustre may augment the brilliancy of the gold dust in the ground. The smaller panels of the door are of Tagayasan carved *a four* and underlaid with an arabesque of Chrysanthemums in gold and mother-of-pearl.

The frames of the door are of Tagayasan with Chrysanthemum arabesques in gold lacquer. The handle of the door is of *cloisonné* enamel in the shape of a small chrysanthemum flower.

The space above the lintel is decorated with sculptured phoenixes painted in strong colors, so as to match the catalpa on the door.

N. B. In Japanese art there are conventional associations of natural objects, especially plants and birds—such as a cuckoo with plum trees, a sparrow with bamboo; a crane with pine trees. Thus the phoenix belongs conventionally to the catalpa.

The Fire-place. The mantle piece is constructed after a special design. It is made in the form of a flower basket containing Chrysanthemums, the feet being a pair of baskets worked in brass whose elongated handles serve to support the shelf of the mantel, and the flowers represented on the *cloisonné* plates being disposed so as to look as if growing from the baskets. Long narrow slabs of *cloisonné* such as are here inserted, can not be produced without the utmost care and skill; the slightest error on the part of the artisan results in superficial inequalities which are conspicuously absent in the present case.

The panels adorning the four walls have pictures of flowers, birds, insects, &c. to the number of ten, taken from original paintings by Jakuchyū, and the material on which they are represented is

the celebrated *Tsudzure-Nishiki* from Kawashima's loom. The ten pictures are :

1. A pine-tree, a mowtan plant (kind of peony) and pea-cock.
2. Hydrangea and barn-door-fowl.
3. Lotus and *Ai* (silver trout.)
4. A Catalpa-tree and a phoenix.
5. A group of poultry.
6. Chrysanthemums and birds.
7. Maple-trees with reddened leaves and some birds.
8. Peony and butterflies.
9. A weeping willow and mandarin ducks.
10. Gourd and "hundered insects" (i. e. numerous varieties).

These pictures are from a series of thirty painted by Jakuchyū during a period of seventeen years from 1758 to 1774. The album was once possessed by a temple in Kotyo, but now it is carefully preserved in the Imperial Household, and is celebrated as one of the noblest collections of decorative painting extant in Japan. It was executed by the artist after his fortieth year of age ; that is to say in the very prime of his great career when his genius and his power of brush alike at their zenith. The bright plumage of the pea-cocks, the mandarin ducks, the poultry &c. present different shades that change with the seasons, and the flowers with their leaves looking fresh and natural seem to be growing from the pictures. The minuteness is such that not a single insect of the smallest size is omitted or scamped. Even

in the case of an ant every detail is shown and the tiny creature is invested with vitality such as only the brush of a genius could impart. All these points have been successfully copied on the tapestry by skill peculiar to Kawashima's loom.

Windows. The windows are fitted with *Shoji*, a frame work composed of delicate laths in fret.

The window-curtains are of damask with chrysanthemum and catalpa decoration on a dull gold ground and are lined with green velvet.

The tassels, consisting of twisted golden cords, drop from a knot called *Awaji*, which is emblematic of the birth of the nation. The fringes are made of cord plaited in a style called *Yachiyo*, meaning eternity, and are knotted in a fashion called *Akitsus*, which is the ancient name of the country—a name given to it by one of the Emperors in remote times.

The Carpet. Made of pure silk, the carpet bears a design of broken waves, flowing from the four corners and meeting in the centre. The coloring has been effected by the so called matrix process, long known and practised in Japan. Each of the dark waves shading off into lighter color, and the light colors merging into the dark, show the skill of the artificer.

The Chairs. The chairs are made of morus wood and covered with *Yamato-ori* (brocade) having a decoration of Chrysanthemums. *Yamato-ori* (brocade) is the most costly of the fabrics manufactured in Japan and is much used in making costumes for *No* players and antique dancers, for which purpose it is considered indispensable on

account of the combined richness and severity of its appearance. The weaving of this fabric is one of the highest efforts of the textile art. It can not be produced by any but the most skilful hands, for every flower and every leaf is embroidered on in the very act of weaving, and at every movement of the principal shuttle many tens of smaller shuttles come into play, producing various delicate shades of color. The form of these chairs is entirely noble, nothing similar being found either in Europe or America. Their frame are carved all over in a design of Chrysanthemums in relief, the free spread of the leaves showing extreme adroitness in the use of the sculptor's chisel. The necessarily irregular margin has the covering stuff accurately fitted to it, and at the same time care has been taken to prevent the carving from coming in contact with the back of the sitter. This difficult piece of workmanship has been satisfactorily accomplished.

The Table. The form of the table is the result of careful study of the Court antiquities, among which are found varied shapes and styles suited to different occasions. The table-cloth is of silk embroidery with Chrysanthemum flowers and foliage on a ground crimson velvet, the flowers diversified in form so that almost all the known species are shown. The number of colored threads used in this work is well nigh beyond estimate.

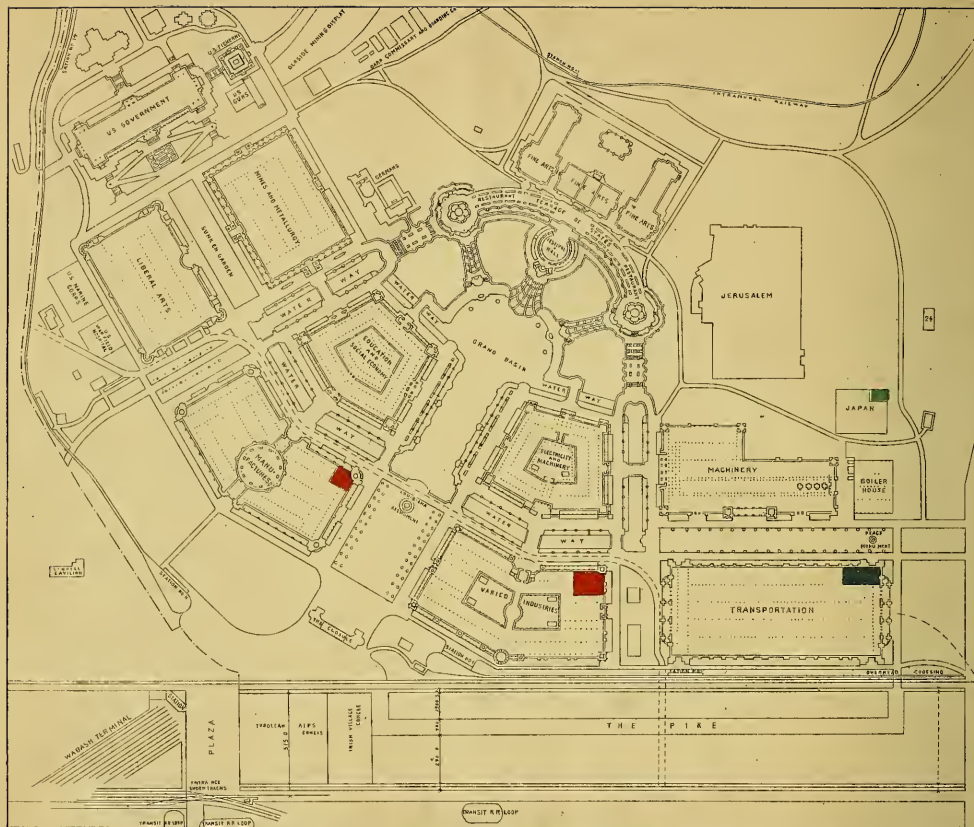
The Fanteuil. The seat is made in the form of a balustraded throne much like the one standing

on the dais in the *Seiryō* hall of the Imperial Japanese Palaces in Kyoto. It is intended to be used by the highest dignitaries only, is lacquered in the most classical style of gold decoration on an aventurine ground, and is covered with *Yamato* brocade showing an *Aoi* (hollyhock) design.

OUTER WALLS OF THE ROOM.

The entrance is a particular form of arch called *Kawato Mon* (arch curved in the form of a bud)—a conventional shape used in temples or palaces. On the lintel birds and flowers of all the seasons are sculptured in relief and painted after nature. The middle space of the wall is draped with brocade having a wave-pattern design on a gold ground; and the lower skirting is made of white cedar with wave scroll in low relief.





Plan of the Louisiana Purchase Exposition, St. Louis.

-  Marking the Section of Japan where the Company's goods are Exhibited.
 do
 Marking the Section of Japan where the "Nippon Yusen Kaisha" Reception Room are Exhibited.
 Marking the Bazaar of Japan where the Company's goods are offered for Sale.





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